

Music and Musicians

HERE are a number of hopeful signs on the musical horizon at the opening of the new season, which bring cheer to the hearts of those who are genuine lovers of the divine art—those who have always worked and hoped for the substantial in our musical development. Among these may be noted, first, the re-organization of the Tabernacle choir, second, the placing of the Symphony orchestra on a sound basis; third, the announcement of a number of concerts during the year by the Orpheus club. Fourth, a series of concerts of both our crack military bands. In Professor Stephens' opinion, the time has come when the Tabernacle choir should give attention to its quality rather than its quantity. What his process will be to weed out and strengthen we are not yet advised, but that this procedure is the right one, no musician can for a moment doubt.

Mr. Shepherd's orchestra has at last received assurance of management and support that promises to make it a permanent, and immediately after its appearance with Miss Gates on Oct. 10, the plans will be put into motion. He now feels sure of being able to pick 35 or 40 men, from the strong list of material available.

Mr. Peabody of the Orpheus club states that the encouragement the organization has received is such as to justify it in announcing a strong program for the winter. This will be pleasant reading to all admirers of this standard organization.

Prof. Hild and Pedersen are actively at work on their organizations, and both feel hopeful of the winter's promise.

Prof. A. Anderson, the well known pianist, has just returned from a four months' trip abroad. He was in London two weeks during the concert season, spent one month in Norway and visited the leading cities of Germany, Holland, Belgium, and France. During his absence Prof. Anderson called on many old friends and Utah students whom he found doing good work at the various centers of education.

Held's Band association decided at its last meeting to continue this coming winter with the Sunday evening band concerts. Mr. Held expects to open the season on the evening of the 30th of October, in the Grand theater, with a select program. The band's full strength is over 40 men.

The University of Utah is to have an orchestra, composed entirely of university students, with G. T. Beatty, a well known engineer and violinist, as the conductor. Harry Freeman, who has had considerable experience in orchestra work, and is a pianist besides, will be the business manager. W. V. Tamm will play clarinet, and Louis Alexander the trombone, both having played with the Agricultural college band. J. W. Thurston will play cornet.

Mr. Alfred Best has not gone east, as a morning paper recently stated, but will remain in this city until spring, before leaving. He has not been well, but under good medical care, is improving.

The Orpheus club is preparing for a series of concerts the coming winter season, and judging from the artistic successes that have characterized this organization's recitals in the past, it is safe to assume that some pleasant experiences are in store for the public.

The Utah State band furnished excellent music for the Republican county convention Thursday.

Unless other and unexpected arrangements are made, the season's organ recitals in the Tabernacle will close with the recital of next Thursday afternoon. The attendance has for the last few weeks been very gratifying.

The State band will have two headquarters to be used on the street as well as in the concert room. The bass clarinet is due here next week, and Mr. Beatty will be impressed as the alto clarinet player. A new and reliable clarinetist named Zallinski is expected in a few days. Conductor Pedersen is giving close attention to the development of this band, he hopes that the Salt Lake Theater can be secured for a series of Sunday night concerts this winter, it being understood that only programs made up of an high order of musical compositions will be presented. Rag time and music appealing solely to the heels, and in general music of an unambitious character will be cut out altogether.

The Twenty-ninth infantry band has now 24 members, including seven woodwinds, a class of instruments in which the band has been deficient in the past. Bandmaster Herrie expects shortly to have a full instrumentation of 28 men, the limit allowed by the new regulations.

During Prof. McClellan's stay in Denver he was handsomely entertained by Prof. Howard, conductor of the Denver Choral Union, and a musical evening Tuesday evening last at Mr. Howard's residence in honor of the Salt Lake organist and his wife. The evening was made notable by the attendance of many of Denver's best artists, and there was a musical feast all round Prof. McClellan played on several of the larger church organs, including the organ which has no stops, but a series of tablets which work the combination. The organist says that old Trinity still holds the undisputed palm as the best of the finest instrument, and he took great pleasure in playing on it. F. E. Blake presented this organ to Trinity church, the cost to him being \$5,000. It is a Roosevelt.

Mrs. McClellan has been attending the St. Louis fair and met her husband at Denver, where she remains visiting for the present.

It will be a pleasant bit of news for Salt Lake music lovers to know that Mrs. Luella Ferrin Sharp has decided to remain here this coming winter. She is already booked for a number of concerts during the season. Mrs. Sharp has for the past two years been residing in New York under Mrs. von Krieger and steadily improved in her while in New York was the concert given by the press club in The Waldorf Astoria, of which the Musical Union of that city spoke so glowing. Her concert for the Federation of Women's clubs at the Hotel Majestic and the Actor's Church Alliance were both unqualified success. The praise of Mrs. Sharp's playing on the New York College of Music gave her might be considered high compliment to any artist. The Hayden trio consider themselves very

big sums into her pocket in London by singing into a recording machine for the benefit of the British public in years to come.

Among the passengers on the steamship Deutschland to Europe last week was Mrs. Lillian Blauvelt, who goes abroad for her regular tour of three months through the British Isles with her own concert company.

Heinrich Knote, one of the greatest of German tenors, has been engaged by Heinrich Conried for the grand opera season in New York, leave of absence having been granted by the Court theater, to which Herr Knote is attached.

Reginald DeKoven returned from his summer vacation spent in France, and

ers will be incorporated in the score. In the eighteenth century the "pastorale" was common enough, but in those days an opera was but little else than the string of airs, concerted music and choruses which so aroused Addison's

contempt. A modern work must have more cohesion, unless it is a musical comedy, and I presume a musician has been set the task of writing a score of which the themes alone will be taken from other sources—Critic.

STEPHENS' TRIBUTE TO MRS. LIZZIE T. EDWARD.

IN a tribute to the late Mrs. Lavinia Triplett Careless, Prof. Evan Stephens says: "She has made such a profound impression upon the local community as a singer, that even to this day, when the merit of singers is discussed, it is generally by placing them in comparison with this, our great soprano of the past. We have of late years had many excellent vocalists return to us from studies abroad, and in our pardonable pride in the achievement of each, we have been prone to declare the latest always the best, perhaps doing each in turn some injustice. But close observers for the past 20 years have noted slowly but surely rising to the highest position in local work, a singer much less heralded than some others, but one who is often weighed and never found wanting, either in performance of constant duty or the artistic requirements of a chief singer. In this singer we find beauty of tone, a true pitch, a volume and compass just enough for true greatness, without a suggestion of the phenomenal which always detracts in the long run, so reliable that in 20 years she has never been known to fall short of the requirements even in the great Tabernacle, which requires wonderful accuracy of voice and ear to do satisfactory work. This singer is Mrs. Lizzie Thomas Edward, who for the past year has been studying under Madame Fox of the Chicago university. Mrs. Edward has added that firmness of attack that she may have been lacking before, and good health and strength with a development of the physical requirements have placed her since her return, in such a light as to establish in the minds of those who have heard her the feeling that she is the singer who today stands unrivaled for the qualities that made Mrs. Careless never to be forgotten singer of early years."

"Madam Fox says of her, 'I have never had such a true, beautiful voice in my charge before.' Miss Judith Anderson, who has spent a year among the best singers in Berlin, wrote recently, 'I have yet to hear as beautiful a voice as Mrs. Edward's.' On her return home last summer, she sang the great Mignon aria in the Tabernacle, and she fairly electrified the big audience, and the veteran, C. J. Thomas, declared unhesitatingly the work was the finest yet heard there from any local singer."

"It is particularly delightful," added Mr. Stephens, "to chronicle these facts because Mrs. Edward has been all these years a faithful and ungrudging worker in every needed capacity in our community from the Tabernacle choir down to the simplest work in ward and home; and she is a singer whom every talented singer in our community might well pattern after."



MISS SALLIE FISHER,

Who Visits Her Old Home in Salt Lake Next Week As Leading Lady with the Frank Daniels Co.

fortunate in being able to secure the services of Mrs. Sharp for her first appearance in Utah since her return home. This trio is making fine progress in their very excellent program which will be given early in October at the Congregational church.

Mr. Charles F. Carlson, son of Mrs. A. E. Carlson of this city, has returned from a 10 years' residence in the east, and has completed an eight years' course of study in New York, Boston and Chicago under experienced instructors, so that he is well grounded in the science and practical work of the art divine. Mr. Carlson has made vocal culture his specialty, but is a composer as well both in libretto and poetry, besides being an accomplished instrumentalist. He is at present composing an opera, founded on Nathaniel Hawthorne's "Scarlet Letter," and a cantata based on one of Longfellow's poems. Mr. Carlson has composed over 50 poems himself, has written many songs, and expresses himself as ready to compose music for the "Mormon" Church service for organ, quartet or choir work. He will open a studio in this city.

SHARPS AND FLATS.

Mr. Campanari's concert tour at the head of his own company will open in Worcester, Mass., on October 11.

"The Serenade" has been produced in Hamburg, Germany, and a cable to the Witmark Brothers say it achieved a success.

Mme. Melba has been putting some

with him brought the completed score of the new comic opera that DeWolf Hopper is to produce this winter, after he lays "Wang" aside. The book is by Harry B. Smith, and much is expected of this new work.

The important role played by music in Germany and Austria is illustrated by the fact that Vienna is better known to the world at large through the great composers who dwell there—Mozart, Schubert, Beethoven, Brahms, Strauss and others—than through the achievements of their great men in all other fields, while the neighboring Salzburg is as inseparably associated with the name of Mozart as Bayreuth is with that of Wagner. Every summer Salzburg has its festival devoted chiefly to the music of Mozart, who was born and maltreated there.

The Pittsburgh orchestra will open its tenth home season in the first week of November. There will be 20 concerts, 15 of which will be in the afternoon and 15 in the evening. They will be under the direction of Mr. Emil Paur, who will head his band over 65 players, most of whom received their training under his predecessor, Mr. Victor Herbert. The list of works to be played, strange to say, includes the name of only one American composer—Mrs. Beach. Mr. Herbert used to be more hospitable to Americans.

An operetta entitled "Virgin and Martyr," to be produced at Milan this month, breaks new ground at this time of day. The most popular and beautiful melodies of Leoncavallo, Mascagni, Giordano, Puccini, Massenet and others



SALLIE FISHER,

In "The Mandarin."

This picture shows the last character in which Miss Fisher appeared with the Salt Lake Opera company, in "The Mandarin," in October, 1900. She left soon after to enter the profession in the east, where her voice rapidly brought her into prominence. She signed a five years' contract with Frank L. Perley, and first appeared in "The Chambermaid" and "The Billionaire." She has been "loaned" by Mr. Perley to the Frank Daniels company for this season, and draws down as leading lady of that crack organization a handsome salary. Her mother travels with her all the season.

LEAVES FROM OLD ALBUMS.



THE ORIGINAL "PATIENCE" OPERA COMPANY.

This interesting picture shows the faces of one of the first amateur opera companies Salt Lake boasted. It came into life during the Gilbert & Sullivan rage and presented "Patience" at the Salt Lake Theater under the direction of Prof. H. S. Krouse, in 1885. The group is probably complete, with the exception of Geo. D. Pyper and Mrs. J. Leivberg, (the Duke and Lady Jane of the cast), who were probably not at hand when the picture was taken. The names of the group, so far as they can now be identified, are as follows: Nettie Thatcher Sloan, the "Patience," occupying the center of the group; George W. Thatcher, Geo. D. Alder, Mr. Pyper, Fred Scarff, Will Browning, Dan H. Calder, John J. Toronto, Will Preston, Geo. Lambourne, Sam Calder, Geo. Yeaton, John S. Barnes, Thos. Crawford, Nettie Alder, Mrs. C. D. Schettler, Dr. Fred Clawson, S. M. Barrett, Nettie Raleigh, J. D. Spencer, Lucy Young, Miss—Young, Miss—Young, Dr. John T. White, Mrs. Laura Rynders, Mrs. Nettie Sloan, Mrs. J. D. Owen, Mrs. Nettie Anderson, Daisy Shell Harding, Mrs. Will Pyper, Mrs. Lou McEwan, Mrs. Oscar W. Moyle, Mrs. A. W. Raybould, Mrs. Donelson, Miss Tracy Young, Miss Louie Wells, Mrs. Ivy Green, Mrs. Will Preston, Mrs. Allie Browning, Birdie Clawson-Wells, Mrs. W. J. McIntyre, Mrs. M. McKaig. Some of the names here given are maiden names, the "News" informant being ignorant of all the marriages.

The indistinctness of some of the features is due to the condition of the photo from which the plate is made, some of the faces being greatly blurred.

GOSSIP OF THE LONDON STAGE

Special Correspondence.

LONDON, Sept. 2.—Lena Ashwell is an unusual combination of temperament and conscientiousness, charm and shrewdness, and her personal following has been large indeed ever since "Miss Dane's Defiance" suddenly brought to her the fame she had been working for so steadily. Thus it was that a brilliant audience followed her to the Coronet theater, in the outskirts of London, to see her debut as actor-manager in "Marguerite," adapted for her by Michael Morton, from the French of "La Montaner," written for Rejane and Capellen. It was a cosmopolitan affair—Canadian actress, American adapter, American leading man, French author and British public.

There was no question about the performance of the actress, but the play on which she had staked so much of hope and care was less attractive, chiefly by reason of some cloudiness and confusion of motive in its crisis in the third act. The story deals with the French revolution. Its heroine, who actually figured in history as "La Montaner," is an actress of humble birth and—in the English version—of considerable virtue, whose charm and beauty bring to her feet all Paris, and especially the gliding nobility thereof. The particular young marquis for whom her fickle heart beats quickest ventures back to Paris after the nobility had been proclaimed, just to see the choice between becoming his mistress and the actress tries to shield him by pretending he is a member of her company. Robespierre's human bloodhound, St. Juste, guesses the trick and tells the actress she can have her choice, but she chooses the other man, or going to the guillotine with her mistress. She says she will yield—and she doesn't, outwitting St. Juste by suddenly enrolling her company—marquis, women and all—among the volunteers in the war with Austria.

If only Marguerite's company hadn't gone off to the war, ignoring a situation closer at hand that was dramatic instead of theatrical! The most faithful and deserving of Marguerite's admirers was the leading man in her own company, who she kept in torments of jealousy. Had he been made to suppose that she had yielded to St. Juste in order to save the life of another man, and the other man chosen that moment, instead of a later and far less effective moment, to prove himself unworthy, what a strong, understandable and natural conflict of will we should have had without alteration of the denouement! But no, we must needs go off to the wars, and meet up a third act with stage effects and theatrical situations having little to do with the main line of the story. We must have a bloody and noisy battle going on behind the scenes while a strenuous girl is on the stage juggling with lovers, both of whom ought to be back on the fighting line. For some rather mixed-up

reason, having something to do with an objection to fringe on his own head, the gallant marquis comes out of the ordeal discredited with his lady, while the gallant leading man, for whom it had not appeared that she had cared especially, does something heroic when at last he gets to his post of duty behind the scenes. The audience knows he has been heroic, because the emotional actress says so, but it was that a brilliant audience followed her to the Coronet theater, in the outskirts of London, to see her debut as actor-manager in "Marguerite," adapted for her by Michael Morton, from the French of "La Montaner," written for Rejane and Capellen. It was a cosmopolitan affair—Canadian actress, American adapter, American leading man, French author and British public.

Israel Zangwill has been in a state of exaltation for a fortnight past over the rehearsal of his "Mealy Mary Ann." The author had never seen his own play, which made such a hit in the United States, and he was curious indeed to know what Eleanor Robson would do with the title role. His satisfaction, as expressed to the writer, was unbounded. Well, after last night's London production of the play at the Duke of York's theater, it is safe to say that you in America will be lucky if you ever get Mrs. Robson back. Rarely, if ever, has a young actress, unknown here and almost unknown abroad, won the whole-hearted affections of an audience so instantly and completely. The unrestrained outburst of cheering that greeted her after the end of the third act, when the curtain came down leaving her weeping beside the cage of her canary, was not the sort of thing to which a reserved and blasé first-night audience in London is usually given, especially in the case of strangers. Miss Robson had luck with her, too—owing doubtless to the freshness of all sorts and descriptions which she has been receiving this week from friends who know of her belief in the power as a mascot. In the first place, she kept herself out of the newspapers, realizing that the "bit" but "prima-donna" had damaged many an American theatrical entertainment in London. In the second place, she had, in addition to the continued support of Henry Ainley, the considerable assistance of Gerald du Maurier in the part of Peter.

As to the play itself, its directness, simplicity, humor and tenderness were appreciated and greeted as enthusiastically here as in America. A new feature of the entertainment was some entr'acte music of unusual quality and charm, written for the play by Victor Benham, an American composer of rapidly increasing reputation in London, where he is living at present, at work on a forthcoming opera.

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